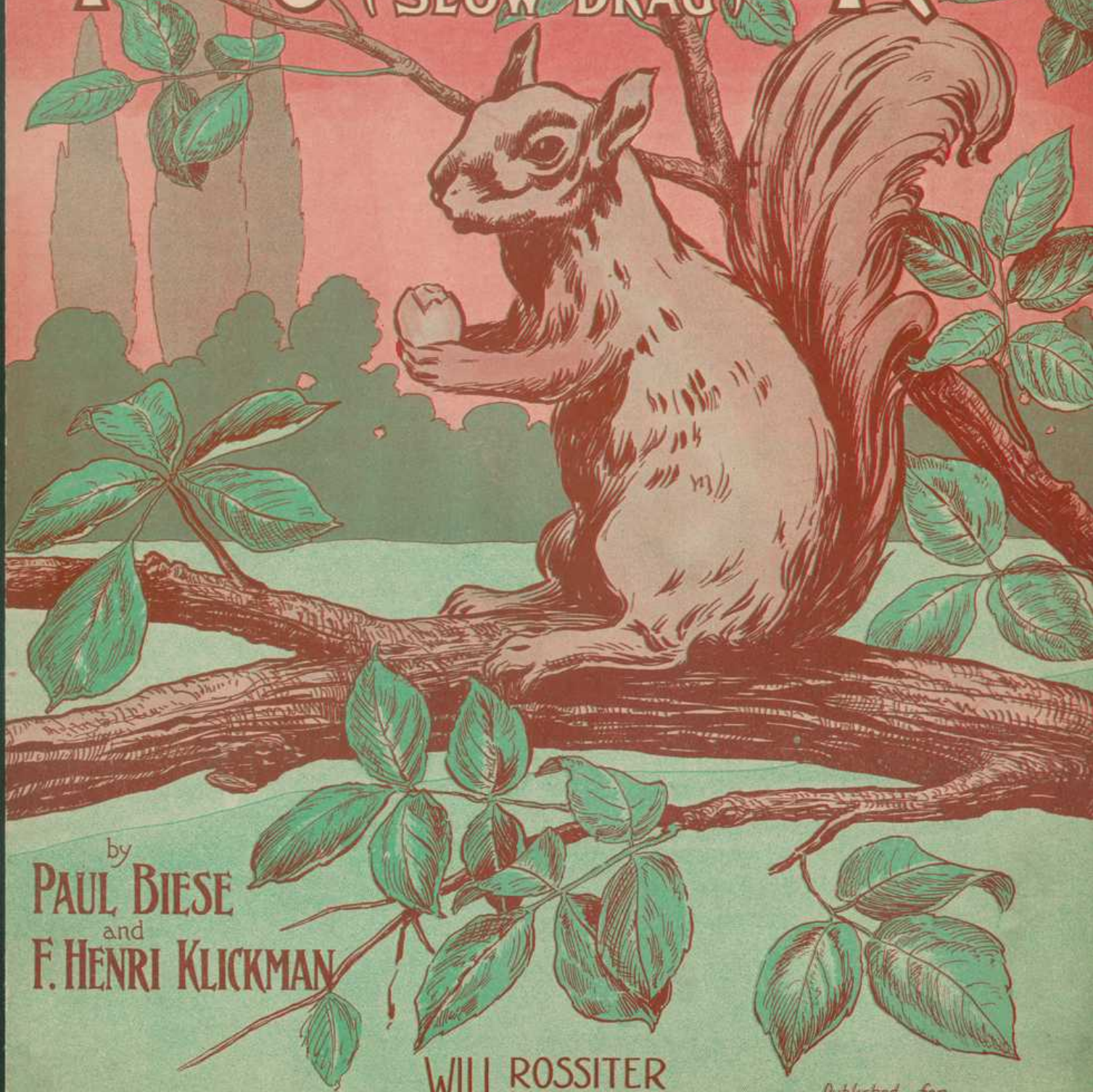


TO THE "BUNCH"

# THE SQUIRREL RAG

(SLOW DRAG)



by  
**PAUL BIESE**  
and  
**F. HENRI KLINKMAN**

**WILL ROSSITER**  
THE CHICAGO PUBLISHER  
136 W. LAKE ST., CHICAGO, ILL.  
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Published for  
BAND and ORCHESTRA



The "BIGGEST WALTZ-SONG HIT" of the YEAR

# "When I Met You Last Night in Dreamland"



Words by  
**Beth Slater Whitson**

Author  
"Meet Me To-night in Dreamland"

Music by  
**W. R. Williams**

Writer of  
"I'D LOVE TO LIVE IN LOVELAND," "WHEN THE MOON PLAYS PEEK-A-BOO"

**\$5,000.00 Per Week for Singing this Wonderful Song.** There are so many big and well known professionals singing this song that their weekly salaries are over five thousand dollars per week, and when you stop to realize how very particular the big singers are when picking out a song to popularize you must know this really is a wonderful song, and not just because we say so.

True it's written by two of the best and most successful writers we have in this country, and true the famous Maud Lambert, "The Queen of Song," originally introduced it, but even then, if the song did not contain all the elements of success, it is not just the "kind of a song" the Public want, all the singers, and money, and becoming in the world couldn't make it **Popular**.

We print here, part of the chorus, so you can judge for yourself. It's a beautiful little story, well told, and a melody that's just as beautiful, and it's truly a song that brings comfort and consolation to our hearts, and when anything can do that, it's surely worth while possessing. We want you to have a copy, because you'll be just as enthusiastic as we are, and you'll tell your friends about it, and they'll tell theirs, and so on. Don't put it off another day—get a copy and be happy—in no other way can you get so much for so little—for this song is for sale at all the ten cent stores and Music Departments all over the world.



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## "NEXT SUNDAY AT 9" or "DEARIE WON'T YOU CALL ME DEARIE"

By **EVANS LLOYD** of Lloyd and Whitehouse

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Not in the history of songs do we know of a more artistic, "chummy" little song than this one. It's what the music publishers call a "novelty ballad," because there is much novelty in the idea and treatment of the theme, and at the same time, it's also a ballad. The "chimes" effect in this song has already been widely imitated, as are all original ideas, but the imitations in this case are simply boosting this original song, and it's quickly getting to be one of the big hits of the year. Many well known professional singers are featuring this song, and every day more are taking it, so we suggest you put this song down on your list of the "good things that last" and that you must have. Here's the full title, so that the clerk won't misunderstand—"NEXT SUNDAY AT NINE" or "DEARIE WON'T YOU CALL ME DEARIE"—written by Evans Lloyd, and published by Will Rosseter. We mention all this, because we don't want you to get any of the bad "imitations" and then be disappointed in the song and blame us. There's a lot of "misleading the public" going on in the music business, and we're glad to warn you when we can. Will Rosseter "The Chicago Publisher," is giving the Public more for their money than any other publisher, and all the big singers sing his songs, so you'll always be safe in buying any of his publications. Don't forget to get a copy of "NEXT SUNDAY AT NINE," etc., the next time you are in the Music Department.

## DOWN HOME RAG

Words by **ROGER LEWIS**

Music by **WILBUR C. SWEATMAN**



## "DOWN HOME RAG"

By **Roger Lewis and Wilbur C. S. Sweatman**

Every one who has heard it declares it to be the greatest stage hit since the days of the now old and famous "TURKEY IN THE STRAW." This new one was first published as an instrumental number for Band and Orchestra, and it made such a big hit every time it was played, that somebody said "why don't you make a song out of it?" Well! we woke up then, and right away sent for Roger Lewis, the man who wrote "YOU CAN'T EXPECT KISSES FROM ME" and the "OCEANA ROLL," and told him our ideas, and the answer is?—Roger Lewis (with Wilbur Sweatman's music) has produced one of the biggest hits of the season. "DOWN HOME RAG" is a mighty funny song, and it's a "great" barn dance. I'll wager you can't keep still when you hear it. Lee White & Geo. Perry, of New York and now they're all falling over themselves to get it and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."



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# THE SQUIRREL RAG

SLOW DRAG

PAUL BIESE  
and  
F. HENRI KLIICKMANN

Moderato

Slowly

f

l.h.

cresc

ff

mf-f

cresc

cresc

1

2

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The first system of the musical score for 'The Squirrel Rag' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a series of eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef, primarily using chords and single notes. A '1. h.' marking is present at the end of the system.

*2d time Noisy*

The second system continues the piece with two staves. The upper staff has a 'ff' (fortissimo) dynamic marking. The lower staff features a 'marcato il basso' instruction. The music includes various chordal textures and melodic lines.

*marcato il basso*

The third system of the score shows two staves with continued musical notation, including chords and melodic fragments.

The fourth system consists of two staves with musical notation, maintaining the piece's rhythmic and harmonic structure.

The fifth system of the score includes two staves. A 'cresc.' (crescendo) marking is placed over the lower staff. The system concludes with first and second endings, indicated by '1' and '2' above the staves.

The Squirrel Rag - 3-3

The first system of the musical score for 'You Were All I Had' includes a vocal line with lyrics: 'You were all I had to cheer me up when I was blue'. The score is in treble clef with a key signature of one flat.

**"YOU WERE ALL I HAD" New "HIT" by W. R. WILLIAMS**

This is another new song by your favorite writer. Not in years has there been a song with such true sentiment that reaches all our hearts. Human nature is pretty much the same the world over—and it's true that "one touch of nature makes the whole world akin." This song has that "touch"; you will enjoy every line of it, so see that you get a copy today; if not in the Music Departments—send direct to the Publisher—you can't afford to miss this NEW ONE.

# "FLOATING DOWN THE RIVER"



## The Biggest Comic "Hit" of the Year By ROGER LEWIS and JAS. WHITE

Writer of "YOU CAN'T EXPECT KISSES FROM ME,"  
"DOWN HOME RAG," "OCEANA ROLL," Etc., Etc.

This song right now is the biggest hit of its kind since the days of the now famous "MAMMY'S SHUFFLIN' DANCE" and "O-U CIRCUS DAY."

It is being sung on the stage by more good professionals than any other ten songs; it is played by all the bands and orchestras, hummed and whistled by "the kids" on the streets—and when a song becomes that popular, you may know that there is something very catchy about it, and you know it's the song you want right away. You know the writer by reputation, ROGER LEWIS. It was he who wrote "YOU CAN'T EXPECT KISSES FROM ME," one of the biggest hits of last season, and one of the steady sellers in the music business to-day. "FLOATING DOWN THE RIVER," besides being such a song hit, is also wonderful dance music, and is being used all over the country at all the dances as their "star" number. All in all, you can't afford to be without this big hit. You can't be expected to buy all the songs published, but you really should have all the leading big National hits, and so you really should have a copy of this one, "FLOATING DOWN THE RIVER," by Roger Lewis. If the Music Shop doesn't happen to have it, send direct to Will Rosster, "The Chicago Publisher."

Floating Down the River  
[Cause it's Moonlight now in Dixieland]

Words by ROGER LEWIS Music by JAMES WHITE



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# "YOU WERE ALL I HAD"

WORDS AND MUSIC

## By W. R. WILLIAMS

Author of "I'D LOVE TO LIVE IN LOVELAND," Etc.

"WHEN I MET YOU LAST NIGHT IN DREAMLAND," "ROSES OF LOVE"

CHORUS

*p-f*



Not since the days of those two famous songs "BREAK THE NEWS TO MOTHER" and "JUST TELL THEM THAT YOU SAW ME" have we had a song that "touched the heart" and brought the "dign and tear" as this new song by W. R. Williams, "YOU WERE ALL I HAD." From the cradle to the grave it appeals to us all. From our first understanding of childhood, playmates, step by step all along the way, way down 'til the end of the journey—we have known the pain of parting. The first few lines of the chorus will be sufficient to give you the wonderful scope of this song, and will partly show you why it is such a favorite:

"You were all I had to cheer me,  
When everything went wrong,  
You were all I wanted near me,  
To whisper love's sweet song", etc., etc.

Think of the millions who have thought and wished this sentiment unknowingly, perhaps, but nevertheless true—and think of the millions who will now sing it, each one feeling that the poem and song belongs personally to them—was written just for them. That's just why we like the W. R. Williams' songs—they reach the hearts of the people, and that's just why W. R. Williams' songs are always a success. Human nature is pretty much the same the world over—and it's so true that "one touch of nature makes the whole world kin"—W. R. Williams has that "touch" in this new ballad "YOU WERE ALL I HAD"—see you get your copy at once—if not in the Music Departments, direct from the Publisher.



# "ONE SWEETHEART IS ENOUGH FOR ME"

CHORUS

*p-f*



## By BETH SLATER WHITSON and W. R. WILLIAMS

This is one of those catchy little waltz songs that is easy to sing and easy to play. Lee White and Geo. Perry—big favorites in Vaudeville, are very enthusiastic about the song, and think it's one of the best of its kind ever written. Next time you're at the Music Department, ask to see a copy, and if they don't have it—just send direct to Will Rosster, "The Chicago Publisher"—sending along 15 cents in stamps, and he'll send it direct to you, postage prepaid.

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